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CLEVELAND WOMEN'S ORCHESTRA PERFORMS "SALUTE TO WOMEN IN THE ARTS" CONCERT
November 7, 1993

On November 7, 1993, the Cleveland Women's Orchestra will present an extraordinary concert, in cooperation with The Cleveland Museum of Art, commemorating the 100th anniversary of the 1893 World's Columbian Exposition (Chicago)--the first world's fair to officially recognize achievements by women. The program of works by women composers, called a "Salute to Women in the Arts," will include orchestral compositions that were premiered at the opening of the Woman's Building at the Exposition. The free concert will take place at 2 pm in Gartner Auditorium. In conjunction with this historic celebration, the Museum will open an exhibition of works by **Mary Cassatt** and **Berthe Morisot**, which will remain on view through January 2, 1994.

The 1893 compositions in "Salute to Women in the Arts" are by New England composer Amy Beach, Irish composer Augusta Holmes, and Swedish/German composer Ingeborg von Bronsart. All three were written for the Exposition. The concert will also include the world premiere of a new work by Cleveland composer Dolores White.

In order to recreate the atmosphere of the 1893 performance, several members of the Goodwill Industries Volunteer Services (GIVS) will participate in the festivities, appearing in authentic period costumes and serving as hostesses for the concert. These vintage costumes are part of the GIVS's collection of historic clothing.

It has been said that "Columbus discovered America, and the Columbian Exposition discovered women." It is fitting that this anniversary tribute to women and to the world's fair that "discovered" them be performed by the oldest women's orchestra in the country, now in its 59th season. Robert Cronquist, Music Director of the Cleveland Women's Orchestra, will conduct the performance, and Edward Battaglia will prepare the Choral Arts Society of Cleveland for Beach's *Festival Jubilate*.

Ann Feldman, a Chicago research musicologist, will make brief comments on the music from the Exposition.

The Art Museum's exhibition focuses on Mary Cassatt (1844-1926) and Berthe Morisot (1841-95). Cassatt painted one of the friezes for the Woman's Building at the Exposition, a structure designed by Sophia Hayden, a graduate of the School of Architecture of the Massachusetts Institute of Technology.

For more information, see the enclosed release about **Mary Cassatt and Berthe Morisot** and backgrounder about the 1893 World's Columbian Exposition.

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"Salute to Women in the Arts"
PROGRAM

Kaiser Wilhelm March
Ingeborg von Bronsart

Irlande, Poeme Symphonique
Augusta Holmes

World premiere of a new work
Dolores White

Festival Jubilate for Chorus and Orchestra
Mrs. H. H. A. Beach

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Project sponsors are the Nordson Corporation Foundation, The Cleveland Foundation, the Bascom Little Foundation, and TRW.

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Backgrounder on the World's Columbian Exposition

This year marks the 100th anniversary of the World's Columbian Exposition, also known as the Chicago World's Fair of 1893. A significant world's fair on several counts, it was the most elaborate and extensive public exhibition produced by the United States in the 19th century. It was also the *first* world's fair to give official recognition to women's achievements.

Interest in having a world's fair to honor the 400th anniversary of Columbus' discovery of the New World occasioned much debate across the nation, in newspapers, in Congress, and in cities competing for the fair. On April 28, 1890, President Benjamin Harrison signed the bill authorizing an international exposition to take place in Chicago during the spring and summer of 1893 (rather than 1892).

There was a great effort to make this world's fair bigger, better, and grander than any before it. Main exhibition halls included the Machinery Hall, the Electricity Building, nineteen structures erected by foreign nations, and thirty built by U.S., state, and territory governments. Eighty-six foreign nations, colonies, and principalities participated, and the World's Congress Auxiliary provided a comprehensive series of scholarly conferences to complement the fair. Many people felt that America's variety of peoples should be featured as its strength and that this fair should reflect the country's position as a world leader. P.T. Barnum expressed the sentiments, advising: "include as many examples of the diversity of human life and culture so as to break down old myths and prejudices."

In keeping with these ideas, women were making efforts to be *officially* included. Such efforts had been made for previous world's fairs but no real participation achieved. In 1889, when Susan B. Anthony learned that once again there were plans for a great world's fair in America, she determined that, this time, women's participation would be officially sanctioned and supported by the national government. To this end, she coordinated a major lobbying effort among wives and daughters of public officials. When the act creating the world's fair was finally passed, it created a National Commission (of men) and authorized them to appoint a number of women to a Board of Lady Managers; Mrs. Potter H. Palmer served as president, and Miss Phoebe Couzins, as secretary. Subsequently, the National Commission appointed to the Board of Lady Managers 115 women representing the various states and territories. Increased attention was focused, both in the United States and abroad, on the role women would play in the Columbian Exposition. Influential American and European women and women's organizations were contacted and asked to send exhibits demonstrating women's accomplishments in all areas.

One of the Board's main achievements was the Woman's Building. In February, 1891, the fair's Board of Architects agreed the Woman's Building should be designed by a woman; the winner among twelve designs submitted was by Sophia G. Hayden of Boston, who had studied at MIT. It was a magnificent structure--199 x 388 feet--of Italian Renaissance design, with interior murals painted by women artists. Dedicated in October 1892 before an audience of over 100,000, it exhibited women's achievements in many fields including science, industry, and the arts.

The Women's Musical Congress was held during the Columbian Exposition and drew the largest number of women musicians ever assembled. Many musical works were written for the fair and leading women musicians presented many recitals, performances, and lectures.